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TUMBLEWEEDS

Photoplay in 7 reels

From a story by Hal G. Evarts

Adapted by C. Gardner Sullivan

Directed by King Baggot

Author of the photoplay (under section 62)
The William S. Hart Company of U.S.

First Advance Stories With Cast and Synopsis

CALL "TUMBLEWEEDS" TYPICAL HART MOVIE

Screen Version of Popular Novel Gives "Two-Gun" Star Broad Scope

"The finest picture of his career to date," is the general pronouncement of those who have witnessed advance runnings of "Tumbleweeds," William S. Hart's first production for the United Artists Corporation release.

In the principal role of Don Carver, Bill Hart is the typical character with which he has become identified—a photographic portrayal of the formidable but chivalrous westerner.

This story by Hal G. Evarts, which was adapted for the screen by C. Gardner Sullivan, is a particularly powerful epic drama of the last dash of the American homesteaders—the settling of the Cherokee Land Strip between Kansas and Oklahoma, in 1889.

King Baggot, who directed the production, is of the firm opinion that he has never done anything comparable to this in point of magnitude, dramatic power and human interest. Himself formerly an actor of extreme popularity, his intimate knowledge of the screen from the actor's point of view as well as the director's, has enabled him to get from the story the last element of entertainment value.

William S. Hart, looking and acting the role of the cowpuncher with a predilection to roam—styling himself a "tumbleweed" and indicating the squash as an odious comparison, because of its inability to leave its home—has a part that is made to order for him, but in addition he has surrounded himself with a highly competent cast of players with Barbara Bedford as leading woman.

"Tumbleweeds" will be seen for the first time in this city at the theatre on The myriad admirers of Bill Hart and his prowess as a portrayer of western characters, will be eager to see the production which in point of magnitude eclipses all his former efforts.

Thousands upon thousands of extra people, portraying settlers, cattlemen, punchers, soldiers and so on, thousands of cattle and horses, vehicles of every kind and description, used in the great homestead rush; numerous and interesting locations, effective scenes in a western town on the borders of the Cherokee Strip—a town that became a booming metropolis overnight, so to speak—a stirring romance, much spontaneous and legitimate comedy and some thrilling and highly dramatic moments—with Bill Hart and his two guns, his horse and his inimitable personality—all these things make of this a typical Hart picture—the kind that brought him fame and has kept him a prime favorite of the film fans through a decade.

REAL RANCH SETTINGS FOR NEW HART FILM

One of the oldest ranchos still remaining in California was used for the land rush and other scenes in "Tumbleweeds," William S. Hart's production for United Artists Corporation release, which will be seen at the theatre next

This is the La Aguero Rancho, an old Spanish land grant and consists of 17,000 acres with picturesque ranch houses and all the characteristics of such an institution.

Other locations were employed for the picture and at the extremity of Uni-

LIFE, LOVE, LAUGHS IN NEW HART FILM

Great Story in "Tumbleweeds," Star's First United Artists Corporation Release

When the Government, in 1889, decided to open the Cherokee Land Strip to homesteaders, it meant the end of the cattlemen's regime. They had leased grazing lands and ranch sites on the strip from the Cherokees, but now they had to go with their vast herds. No wonder there was bitterness between the owners and hands.

This is the basis of "Tumbleweeds," William S. Hart's first production for United Artists Corporation release, which comes to the theatre next....., and in it the true tale of the famous strip between Kansas and Oklahoma is told for the first time on the screen.

Prior to the great rush for homesteads, when thousands of persons were camped on the borders of the strip waiting the signal to go, Don Carver, a range boss, hating homesteaders, capitulates to a pretty girl among the invading army and decides to stake a claim himself.

He is confronted, however, with the rascality of her half brother and of a rival for her affections, who obtain his arrest as a "sooner" (one who tried to grab a claim before the opening). But he escapes, gets the site which controls the water, and which his enemies were after, and wins the girl as well. This is the gist of the plot which abounds in many novel and thrilling situations, with the magnificent climax of the great dash itself, when thousands of vehicles of every conceivable sort carried homeseekers into the strip.

There are great cattle ranch scenes which entailed distant locations in making the picture, which King Baggot directed. There are great street scenes representing Caldwell, Kan., which became a metropolis overnight when the homesteaders entered; wonderful shots of the human rush and many intimate and beautiful effects of the rolling prairies. The old dance hall and gambling days again came to life in Caldwell for a brief period and these are depicted with fidelity. And throughout runs a tender strain of love, and of human sweetness of character under primitive conditions.

Barbara Bedford, one of screen's most beautiful actresses, plays Molly Lassiter, the girl for whom Don Carver, the "Tumbleweed" played by Bill Hart, conceives an affection that overcomes his prejudice against homesteaders in general and converts him from a roving cowboy to a homebuilder.

This is the strongest story William S. Hart has ever produced and one that will be welcomed by his thousands of admirers the world over.

versal City, a big set was built to show Caldwell, Kan., as it was in 1889 when the Cherokee Land Strip was opened to homesteaders by the U. S. Government. This set, with its town pump and well, the watering trough, the Caldwell House, the queer shacks and the stranger denizens of the border settlement, is easily one of the most effective ever constructed for a western picture.

Mr. Hart plays a typical cowboy in this film. King Baggot directed the picture.

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CAST AND SYNOPSIS

for

WILLIAM S. HART

in

"TUMBLEWEEDS"

From a story by Hal G. Evarts; adapted for the screen by C. Gardner Sullivan; directed by King Baggot. A William S. Hart Production Released by United Artists Corporation

THE CAST

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noel Lassiter	J. Gordon Russell
Bill Freely	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Old Woman	Gertrude Claire
Old Man	George Marion
Major of Cavalry	Capt. T. E. Duncan
Hinman, of Box K Ranch	James Gordon
Hotel Proprietor	Fred Gzable
Riley Boy	Turner Savage
Hicks	Monte Collins

THE SYNOPSIS

In 1889 the Cherokee Land Strip—twelve thousand square miles of rich and virgin prairie land between Kansas and Oklahoma, lay undeveloped in the heart of a vast agricultural region. Originally set aside as neutral ground between the Cherokee Indians and the early white pioneers, it remained as such long after its real purpose had been fulfilled.

Within this strip no white man was permitted to settle, though the U. S. Government allowed ranchers to graze cattle on their payment of a fee to the Cherokee Indians. Then, suddenly, came the news that the Strip was to be opened by the government to homestead. This meant the cattle-men would have to move out, and that the cowpunchers—self-styled "tumbleweeds"—because of the rolling nature of this prairie weed—would have to seek green fields and pastures new.

Don Carver was range boss of the Box-K ranch. He was a hardened, cool-headed and fearless "tumbleweed" and, to his mind, about the "ornriest critter" on earth was the homesteader. Riding into Caldwell, Kan., on the edge of the strip, to confirm this news, he met among other cowhands his boon companion, "Kentucky Rose," who looked upon himself as something of a prairie shiek.

Journeying on to Caldwell they see a great cloud of dust, which tells of the vanguard of the homesteaders in the greatest land rush in the history of the United States. Thousands upon thousands of them come pouring into the Strip, seeking locations for homestead and future homes. Men, women and children in a wild stampede—a stampede so great that U. S. cavalrymen soon were to find it difficult to control the great, onrushing mob. Meanwhile the cattle were being moved out in vast herds to make room for their human successors.

Caldwell, Kan., then but a little cowtown of some 200 inhabitants, grew almost overnight into a raw prairie metropolis. The Caldwell House and other places did a thriving, twenty-four hour a day business—business second only in importance to that done at the U. S. land registry office.

Don Carver and Kentucky Rose mingle with the homesteaders, and Don runs into the Lassiter family. He promptly falls in love with Molly, the eldest daughter, and very soon makes up his mind to stake out a homestead claim for himself—and maybe, Molly. He decides to locate on the site of the Box-K ranch house where the water control of the land strip centers.

Molly's rascally half-brother and an equally evil companion start out to circumvent Don in this plan, with the idea of themselves locating on the ranchhouse site, getting control of the water rights and selling to other homesteaders. They bring about Don's arrest as a "sooner"—one who staked a claim before the hour set by the government. Don escapes, however, in a brilliant and dramatic dash for liberty, and rides to the site where young Lassiter and his companion already are located. In a typical "Bill" Hart fight, Carver evicts them; and then they seek to influence Molly against Don by telling her he has "jumped" their claim, and tell her it is Don who plans to control the water shed.

Government troopers then come into the scene and arrest the two as "sooners" and on an additional charge of shooting a soldier. Molly learns her mistake, and while the course of Don's wooing of this prairie flower runs by no means smoothly, she finally consents to become his wife.

The epoch-making dash of the homesteaders across the great, sweeping prairie is spectacular in the last degree. Rolling across the broad acres are shown ever increasing numbers of homeseekers, until there is one vast, swiftly moving jumble of men, women, children, horses, cattle, wagons, buggies, buckboards, sulks and prairie schooners. It is an epic and highly dramatic hour—the last dash of American homesteaders, and even the "tumbleweeds"—the cowpunchers and cattlemen are impressed against their will by this birth of a new day and this vanishing of an old order of things.

"TUMBLEWEEDS" FINE HART FILM MATERIAL

William S. Hart has always been signally successful in the stories he has had for the screen, but it is doubtful if a more happy selection was ever made than "Tumbleweeds," his first production for United Artists Corporation release.

Centering about the great rush for land claims in the Cherokee Land Strip between Kansas and Oklahoma in 1889, the story by Hal G. Evarts has been made into a thrilling screen drama by C. Gardner Sullivan.

In the role of Don Carver, a wind-bitten "tumbleweed"—a roving cowboy and range boss of the Box K Range, Bill Hart is cast in a part that is ideal for his particular type of character.

Lovable, fearless, quick to fight in defense of the distressed or in vindication of his idea of honor; strong in his love and imbued with the true American spirit—the spirit of the west—he moves, a powerful and commanding figure,

through a drama that is epic in quality and strong in suspense and human interest.

There is plenty of comedy, but over all broods that spirit of bigness, the dust of the wagon wheels that presages the incoming of the homeseekers; the thrill of vast throngs of moving people, animals and vehicles, is epoch-marking. It is a spirit that will grip every stanch-hearted man or woman, for it is filled with the great basic thought—the structural idea—the home.

King Baggot, in his direction, never lost sight of this and Bill Hart as Don Carver stands out as a veritable spirit of the time, a symbol of nation building.

Never has Bill Hart done harder riding, quicker shooting, more strenuous fighting. His role calls for action and more action. The cowboy, the real American cowboy of reality and romance, has never been better exemplified upon the screen than in "Tumbleweeds" which comes to the theatre next for..... days.

NOV 12 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

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Tumbleweeds - 7 reels

Respectfully,

FULTON BRYLAWSKI

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Nov. 1925 and the said Fulton Brylawski for himself, and as
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the receipt thereof.

Fulton Brylawski

NOV 14 1925

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